

MENTIS MVTA

LINGVA, PENNA

True Writing, True Orthographie.
A perfect Writer dignifie'd
Superior in vertue, such his Grace,
As never Envy can debase.



True Writing, True Orthographie.
A perfect Writer dignifie'd
Superior to vertue, such his Grace,
As never Envy can debase.

The Mens Excellence

The Secretaries Delight

Secrecy a sweet & abused word, as offered unto the world by the
universities of men, as though it were a secret, as if it were
by the antiquities of the world, as if it were a secret, as if it were a secret

Together with an insertion of several Pieces, or Examples of all the several
of England: as also an addition of certaine methodicall observations for
Writing, Making of the Pen, Holding the Pen, &c.



Written by Martin Bissinassey M. A. in the Art of Writing

Non satis est bene aliquid facere, nisi etiam fiat venuste. *W. H. H. H.*

70. b. 60. The Greek & Hebrew with other Pieces never yet Extant
are herunto by the Authour exactly added.

Are to be sold by
George Humble in Popeshead



To the most Excellent Prince Charles C.

Most Gracious Prince

I humbly workes of my hande labour with my deare long first newe & to your Highnes
Gracious Regard, and now with an Addition for a parting good, with your honorable
Patronage, putt forth into the world. I humbly present to your Princely patience,
Beseeching the receipt of full perfection, into those your Highnes in all perfections, as
may give me cause to your vertuous in all Professions, to admire your Excellence, with all
love and service: and make my happiness, under your grace, to be a servant, to so gracious a
Maister.

Wasted your Highnes
in all humbles

in all humbles:

Martin Billingsley
Martin Billingsley

Martin Billingsley

Thy name the source of all delight
Thou dost us taint & joy in perfect
And pleasure join with Thine own



The Preface to the READER.



I is an opinion amongst some, not so erroneous as ignorant, that Coppy-Bookes of this nature are of no validitie. What reason they can alledge to strengthen so fond a conceit, I know not; sure it is some private one, they are so loath to produce it. For mine owne part, I see no reason why these that are grauen should not be as profitable to a Learner, as those that are meerly written; so they be exactly performed according to the naturall straine of a true Artist; each Letter being cut according to its true proportion, and losing not the life deliuered in the Example.

B

Certaine

Edward
Tomline his
Bookes, 1662

Edward
Tomline

Edward
Tomline his
Bookes, 1662

Certaine I am, there is no man living can write so exactly, but that euen in the writing of fixe lines, he himselfe shall be conscious to himselfe of some imperfections: which, by directions to the Grauer (being a good Worke-man and carefull) may be easily helped and made perfect for imitation. Howbeit I deny not, but that oftentimes the Grauer may wrong the Writer, if he be not very obseruant in euery touch of a Letter: and the amends which he may make him, in the well cutting of some one or two hands, will not countervaike the credit which he shall lose by his ill grauing and unnaturall misshaping of some few Letters in one very Example.

For this Booke ensuing, I know there are some (through an enuious Curiosity, rather then a true Iudgement) which will herein finde many infirmities: yet let me tell them, it is an easier matter to pry into the imperfections of another, then it is to amend their owne errors: and he that finds the greatest faults, commonly is the unablest to amend the least; since Art hath no greater enemy then Ignorance. This is my glory; That I haue not plaid the Theefe with any man, (though it were in my power to haue done it.) But quicquid scripsi, scripsi: Whatsoeuer I haue writte, I haue done it my selfe: For I would be much ashamed, that any man should thinke, I had beene brought up in a place of such scarseitie, and vnder so bad a Master, or that there were in me such a povertry, that I must needs goe a thieving for my skill. I thanke God there is nothing in it, which I am not able vpon an instant to better. And therefore if any man list to be contentious, let him be contentious; but let him not wrong him in his doings, who is able to doe

doe better then himselfe: I speake of those that thinke themselves excellent and
past compare, who indeed (be their names neuer so famous) beare about them,
but the shadow of Art. And how soeuer the spirits of such men are so eleuated and
raised euen beyond themselves, that they thinke basely of euery mans doings but
their owne; though their consciences tell them they are but emptie vessels,
which alwayes make the greatest sound. It shall suffice me, that (I) know what
they haue in them, and how far their skill extendeth; and so rest my selfe conten-
ted, till Time and Truth (the Tryers of all mens actions) shall distribute to euery
one according to his desert. In the meane time, as this little Booke hath found
gracious acceptation at the hands of him to whom it was first privately intended:
So I hope it will haue the approbation of all such as are well disposed, and beare
affection to so excellent, commendable, and necessary an Art: assuring them, that
had I had my right, I should haue giuen them better content, and greater satis-
faction of the Pens perfection: As for Carpers and ouer-curious-eyed men, I passe
not, as knowing my selfe euery way (in the Art I professe) a Worke-man that
needeth not to be ashamed.



From my house in Bush-lane neare
London-stone, Decemb. 22. 1618.

B 2

M.B.

2232



The Pens Excellency.



He Profession of the *Pen* at this day being so vniversal, and the Professors themselves for the most part so ignorant, and insufficient to vndertake so worthy a function; together with the desire I haue (according to my small talent) to benefit such as are, or would be Practitioners in that commendable Art of FAIR E WRITING; were the onely motives that induced mee to manifest vnto the view of the world, these few lines hereafter ensuing. Wherein before I enter into discourse concerning the Art it selfe, giue me leaue cursorily to demonstrate the manifold abuses which are offered vnto the *Pen* by a number of lame *Pen-men*; who as they doe intrude themselves into the societie of Artists, and vsurping the name of *Pen-men*, seeke detinere *Artem in ignorantia*: so by their audacious brags and lying promises, they doe shadow and obscure both the excellency of the *Pen*, and the dignity of those that are indeed true Professors thereof.

But I purpose not to heape vp all the abuses which they may be concei-
ned to offer vnto the *Pen*; for that were to lose my selfe in an endlesse dis-
course: I will onely point at a few which I hold to be the chiefeſt, and doe
belong principally to matter of Teaching: And those I finde to be foure.

1 *Abuse.*

First, you shall obserue that these Botchers, (for they deserue no better
title) are for the greatest part of them of no standing, nor euer haue had
any ground in the Art, onely haue a certaine confused kind of writing,
voide either of *Life*, *Dexteritie*, or *Art* it selfe; and yet notwithstanding,
they professe, and in their Bills (clapt vpon euery post) promise to per-
forme as much as any whoſoeuer. For let any man obserue their *Ly-bills*,
(for so I may very well tearme them) and hee shall see how liberall they
are in their promises this way, professing to teach any one (not standing
vpon the capacitie of the pupill) to write a sufficient hand in a month; and
some of them doe say, in a fortnight. Yet, if they did but say so it were
tolerable, when as they themselves, (I dare be bold to affirme it) may
goe so long to Schoole to learne a little *a*, and yet not attaine to the true
touch thereof, being fitter for other Mechanicall occupations (wherein
some of them, to my knowledge, haue beene brought vp) then for the
Profession of this so curious an Art. Whose *Writings* (if they come to the
touchstone of Art, which cannot erre, and to the iudgement of Artists,
who seldom are deceiued) will proue lame and Schoole-boy-like. And
although in some of their doings, there may seeme in the eyes of the ig-
norant,

Then Caled the flaming Billows around her Head
Charles Bowler

norant, to be a shew of Art : howbeit *tantum absunt à perfectione, quantum ab ignavia animi magnitudo*, They come as farre short of those that haue the least skill, as they doe of Perfection.

Next, whereas we that are *Pen-men* hold this as a Maxime in the Art of *Writing*, To yeeld a reason of euery thing we doe, since *plus apud nos vera ratio valet, quam vulgi opinio*) why, these ignorant Professors are so reasonlesse in all their workes, both of Writing and Teaching, that it is impossible for those whom they teach, or that imitate their doings, to reape any benefit by them. Reason being a second Schoolemaster to bring a man to knowledge in any Art he desires to practise. And certainly (experience tells me that) in the matter of teaching, nothing is more auailable to a learner, then the demonstration of Reason. So that herein appears the second abuse, in that these men, being not able to yeeld a reason of that they professe, doe neuerthelesse (Parrat-like) boast of their skill, and in their papers giue out vaunting speeches, as if so be they were the onely fellowes that would (as we say) beare away the bell : whereas if a man take a view of any of their workes or writings, he shall find therein no appearance either of Truth, Reason, or Art : but on the contrary, such weake stuffe as he would rather imagine it to be the scratching of a Hen, then the worke of a profest *Pen-man*.

Thirdly, (because I would be briefe) by these their large (yet lying promises) they blind the eyes of the common sort, who are rather affected

with

Charles Bowler

Charles Bowler

Charles Bowler

Charles Bowler

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Thirdly, (because I would be briefe) by these their large (yet lying promises) they blind the eyes of the common sort, who are rather affected ^{3 Abuse.}

with

Charles Bowler
Wm. Bowler
Wm. Bowler

with nouelties and strange deuises, though they appeare in nothing but vaine ostentations, then with the foundnesse of iudgement and exquisite-nesse of skill, wherewith Artists are indued. For it is not a common thing amongst them, as well in their residence about this famous Citie (which God knowes swarms with them) as in their curricular Progresses ouer all places in this Kingdome; to carry about them, yea and to set in open view the writings and Tables of other men, and affirme they are their owne? I appeale to none but to my owne experience herein; howbeit I am perswaded diuers others (and which I know to) will concurre with me in this truth. And what is this, thinke you, but *deceptio visus*, a blinding of the world with shewes of what they are not?

4 *Abuse.* Lastly, they doe also hinder the commoditie of those that goe as far beyond them in excellency of writing, as the Sunne exceeds the Moone, and that two wayes.

First, by their base and ignominious carriage of themselves in their accustomed cosening, whereby men take occasiō to conceiue so ill of others of the same Profession, that it is almost impossible for any one (do or mean he neuer so well,) to haue entertainment where they haue bene before.

And secondly, by the multitude of them, which is so great that a man can goe into no corner of this City, but he shall see and heare of a world of squinting Teachers, not one of them almost worthy to carry a *Pen-man's* back-horne after him, much lesse to beare the name of good a *Pen-man*.

Diuers

Diners other abuses there are which these men offer vnto the excellency of the *Pen* and *Pen-men*: But lest I should seeme prolix in so slight an argument, I will here leaue them to the censure of the skillfull, and to those that to their cost haue made tryall of them. Forasmuch as my Intent is not so much to detect the folly of those vnworthy Professors (which is palpable enough to euery one) as to entreat of the Art it selfe, reducing all that I intend to speake in commendation thereof, vnto these three heads:

- | | | | | |
|---|---|---------------------------|---|---------|
| } | 1 | <i>To the Antiquitie</i> | } | thereof |
| | 2 | <i>To the excellencie</i> | | |
| | 3 | <i>To the Dinersie</i> | | |

First, for the *Antiquitie* of it. Some affirme that the vse of this Art was found out in the very infancy of the world: and that *Enoch* the seauenth from *Adam* had skill therein: For *Iosephus* credibly reports that one of the Prophecies which *Enoch* wrote on pillers of stone, remained euén in his time; or at least some ruine thereof. But others doe ascribe those pillers to *Seth*, who liued before *Enoch*. How betuer, if it were but as ancient as the Law, it carries with it age enough.

As for the Art of *Printing* which came vp but yesterday (in comparison) and is now in much request, that can no way blemish the Art of *Writing*, forasmuch as *Writing* is the President by which *Printing* is effected, and therefore the more worthy. For as we say in *Arithmeticke*, Out of the

C

greater

*1 Part.
Ioseph.
lib. 1.
de Antiquit.*

greater the lesser is deducted : So that, that whence the deduction is made, is greater then the deduction it selfe.

I shall not neede to argue much vpon the *Antiquitie* of this Art, in regard of the vniuersall knowledge thereof. What worthy and notable acts were heretofore done by any, either Diuine, Morall, Legall or Martiall, but were reserued to after-ages by the meanes of *Writing* ? And I wonder how we should euer haue attained to any kind of learning, had we not had the scrols of our learned fore-fathers to peruse and looke into, as also the holy Scriptures, *In quibus sunt omnes thesauri sapientie ac scientie reconditi* ?

The next thing to be entreated of, is the *Excellency* of the Art of *Writing*, which doth euidently appeare in these two things :

2 Part.

1 *Desiderio.*

2 *Necessitate.*

Answer to a common Objection.

First, in the earnest desire, that all men for the most part haue to attaine vnto it : for those things which are rare and delectable, are sought for and pursued of all men, that's a rule in Nature : Now the Art of *Writing* is a most excellent and delectable Art, and therefore of all men much desired.

Secondly, the Excellency appeares in the Necessitie thereof : for it is necessary for all (you know) to write ; and those that cannot, finde what a multitude of inconueniences doe come vpon them for the want of it. And herein (by the way) suffer me not to giue conuience to that vngrounded opinion of many, who affirme *Writing* to be altogether vnecessary for Women. If by it any foule busineses are contracted, and thereby much hurt effected; Is this to be laid vpon the Art it selfe? Or is not rather the ill disposition

disposition of those to be charged herewith, who make it the instrument, whereby they bring to passe euill actions? For not the vse but the abuse of a thing is it which makes it odious. If it were otherwise, why then foule imputations may be laid vpon the best vertues, which of themselves are immaculate.

To be brieft, the Art of *Writing* is so excellent, and of such necessary vse, that none ought to be without some knowledge therein, since the excellency of no Art without it can be made knowne or manifest. And if any Art be commendable in a woman, (I speake not of their ordinary workes wrought with the needle, wherein they excell) it is this of *Writing*; whereby they, commonly hauing not the best memories (especially concerning matters of moment) may commit many worthy and excellent things to Writing, which may occasionally minister vnto them matter of much solace.

Hereby also, the secrets that are and ought to be, betweene Man and Wife, Friend and Friend, &c. in either of their absences may be confined to their owne priuacy, which (amongst other things) is not the meaneest dignitie.

Lastly, the practise of this Art is so necessary for women, and consequently so excellent, that no woman suruiuing her husband, and who hath an estate left her, ought to be without the vse thereof, at least in some reasonable manner: For thereby shee comes to a certaintie of her estate, with-

out trusting to the reports of such as are vsually employed to looke into the same: whereas otherwife for want of it, she is subiect to the manifold deceits now vsed in the world, and by that meanes plungeth her selfe into a multitude of inconueniences.

Wherefore their opinion who would barre women from the vse of this excellent facultie of *Writing*, is vtterly lame, and cannot by force of argument be maintained.

And although the *Excellency* of this Art (to speake of the curiosiry thereof) be somewhat shadowed by the dulnesse of some Mechanicall spirits, who seldome haue skill in any thing out of their own element, that thinke *Writing* to be onely a hand-labour, and so they can write to keepe a dirtie shop booke, they care for no more; neuer esteeming the commendable manner of faire & orderly *Writing*, which ought in all businesse to be obserued, as well in keeping of Bookes for Merchants & others, as in all kind of Engagements, appertaining to the Law, &c: Yet notwithstanding the splendor & grace of *Writing* shines most excellently in the scrols of skilful Artists, as in the writing of some may appeare to them that haue insight.

And what should I say of the Excellency of this Art? Is it not one of the handes by which not only this, but all other comon-wealths are vpholden? The key which opens a passage to the descrying and finding out of innumerable treasures? The handmaid to memory? The Register and Recorder of all Arts? And the very mouth whereby a man familiarly conferreth with
his

his friend, though the distance of thousands of miles be betwixt them?

Infinite other things might be spoken concerning the Excellency of this Art of *Writing*; and where I faile in the setting forth thereof, assist me with your manifold imaginations.

The third and last thing to be discussed of in commendation of this Art, ^{3 Part.} is the *Diuersitie* thereof; I meane the diuers kinds of *hands* which are now vsed among vs. For although they all goe vnder the name of writing; yet they are to be distinguished according to the diuersitie of them. Howbeit my purpose is not to clog my discourse with an enumeration of euery idle hand that may be written: for that were absurd, and out of the element of a *Pen-man*, I will only entreat of those which are the principall; and wherein the most Art, the greatest curiositie, and the rarest dexteritie of the Artist is to be manifested: and they are these which follow, *viz.*

- 1 *Secretary.*
- 2 *Basard-Secretary, or Text.*
- 3 *Roman,*
- 4 *Italian.*
- 5 *Court.*
- 6 *Chancery.*

Of each of which I will briefly speake somewhat, onely by way of distinction.

stinction, in regard I would not willingly weary the Reader with superfluous circumstances, or detain him long from that which followeth.

1 Secretary.

For the first, viz: the *Secretary*, which is so tearmed (as I conceiue) partly because it is the Secretaries common hand; and partly also, because it is the onely vsuall hand of *England*, for the dispatching of all manner of busineses for the most part whatsoeuer.

Secretarius à secretis.

I might adde hereunto the super-excellency of this hand, in respect of any other hand; for that the very denomination thereof, imports some things in it that are not easily to be found out. And true it is, that whosoever doth practise it (according to the true nature of it) shall perceiue therein many secret and subtile passages of the hand, which few, but those that haue bin well grounded therein by a true Artist, are able to comprehend: but I affect breuity.

To speake of the kindes of *Secretary*, is (in these dayes) no easie matter: for some haue deuiled many, and those so strange and disguised; that there is hardly any true straine of a right Secretary in them. For mine own part, I make distinction betwixt the *Sett*, *Facill*, and *Fast hands*, of which three I shall (God willing) by and by propose some few examples.

2 Bastard Secretary.

The next is *Bastard-Secretary*, and so named by the best, because it is gotten of the Secretary, as those that haue any skill may perceiue. This is a hand not so vsuall as the former; yet of great validitie, and for diuers purposes exceeding graceful; as for Engrossemments, Epitaphs for Tombs,

Titles

Titles of Bookes, and many other vses, which would be too tedious for me here to recite.

The third is *Roman*, which hath his denomination from the place where (it seemes) it was first written, viz: *Rome*. A hand of great account, 3 *Roman*. and of much vse in this Realme, especially in the Vniuersities: and it is conceiued to be the easiest hand that is written with *Pen*, and to be taught in the shortest time: Therefore it is vsually taught to women, for as much as they (hauiug not the patience to take any great paines, besides phantasticall and humorsome) must be taught that which they may instantly learne: otherwise they are vncertaine of their proceedings, because their minds are (vpon light occasion) easily drawne from the first resolution.

The fourth is *Italian*, a hand in nature not much different from *Roman*, 4 *Italian*. but in manner and forme, of much incongruitie thereunto. This is a hand which of late is growne very vsuall, and is much affected by diuers: for indeed, it is a most excellent and curious hand, and to be written with singular command of hand; else it will appeare but very ragged and vile; and if the *Pen* be taken off in coniunction of the letters, it is neither approueable, nor *Pen-man-like*, but meere botching, which is detestable.

The fift is *Court hand*; so called, for that it is of great vse in those two 5 *Court*. famous Courts of the *Kings Bench*, and *Common Pleas*: It is a hand somewhat difficult to write well, and he that continually writes it, may happily come to perfection in that; but for other hands (if he could write ne-
uer

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uer so many) let him neuer looke to write any of them well: for it is able to marre them all. I am not reasonlesse in this opinion, but able (vnto any that please) to produce the cause.

6 Chance-
7.

The last is *Chancery*, which euery man knowes to be written no where but in the *Higb Court of Chancery*, and in other Offices which haue reference thereunto. I am of opinion, that this hand being well written, is far more gracefull then the *Court*, and equally difficult. It hath a kinde of mixture of the *Court* and *Barbard-Secretary* in it, which any man of iudgement may easily perceiue.

There are two kinds hereof, the *Sett* and *Fast*; the difference betweene them is not little, as they that are Clerks well know,

Thus much, or rather thus little, I thought good to deliuer, touching the *Antiquitie*, *Excellency*, and *Diuersitie* of the Art of *Writing*.

Now here shall follow certaine peeces and Examples of the sixe seuerall heads before mentioned; wherein I haue endeoured to fit my selfe with extraordinary matter for Coppies; holding it an absurd thing in a good *Penman* to make choice of such fustian stuffe, as many doe, onely to set out their Coppies, and make the writing to seeme gracefull to the eye. Also I haue laboured to be so perspicuous in the nature of euery hand, as that the meanest may imitate me, and reape some benefit by me.

Thus

Hester Good her
Book 1659

Book 1659
Hester Good her
Book 1659

Edward Arnold

one line

Tomlin L. D. S.
D. S. Book

Book 1659

Edward Samblin

Edward Samblin

Virginia

Edward Samblin

Edward Samblin



A. A. A. B. B. B. C. C. C. D. D. D.

E. E. E. F. F. F. G. G. G. H. H. H.

I. I. I. J. J. J. K. K. K. L. L. L. M. M. M.

N. N. N. O. O. O. P. P. P. Q. Q. Q.

R. R. R. S. S. S. T. T. T. U. U. U.

V. V. V. W. W. W. X. X. X. Y. Y. Y. Z. Z. Z.



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Handwritten text in the middle section of the page, consisting of several lines of cursive script. The text is very faded and difficult to decipher.

Handwritten text at the bottom of the page, likely a signature or footer, also in cursive script and mostly illegible.



Emulacō of vertue

in great men is honourable but of Greatnesse
is dangerous: for many times it breaketh v.
the necke of one or both the Qualls: But it
never faileth of hindring their dutie and ve-
faithfull service to their Prince & Countrey.



Emulatio et proximi exercitus gloria, sequitrem repulsum

7

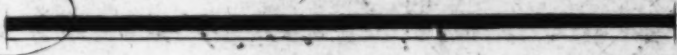
8

9

10



By Create' is set into mans beame infused
By Act the hand each severall worke is taught
By Patience comes the end of all things
Without thes three is no perfection wrought
Be Patient thou shalt see men's skill
By Create' & Act thou shalt have thy will.



Gratia, arte, ac patientia omnia perficiuntur.

Mount not up to the place of Honour lest
then be made to come down a gainst with shame for
prosperity is more dangerous than Adversity is more
and more perish on the right hand of Worldly pleasure
then on the left hand of too degree

Mount not up to the place of Honour lest then be
made to come down a gainst with shame the for
prosperity is more dangerous than Adversity is and
more perish on the right hand of Worldly pleasure
then on the left hand of too degree

Account not up to the place of ^{done} left
thou be made to come downe againe wth shame;
for prosperitie is more dangerous then adver-
sitie and more perissh on the right hand of ^{ru-}
would so please the left hand of lowe degree.

Billingslee

Qui se exaltat humiliabitur

Bartholomew Long and
Ho

Hester Bud her Burke

vident homines in ovine paribus

aut inferioribus, non se exiles putant, illi autem dolent, recessisse
sed etiam superioribus invident, super se habent, et, et comagis, si intol-
erant se iactant, aequalitate in omnibus invidis, exstantia dig-
nitatis aut fortune suae transiunt. In invidijs invidia, invidijs
esse delectatur, nihilque homini est tam timendum, quam invidia: et
nihil innocenti suscepta invidia tam optandum, quam aequum iudicium.

Billingsley.

Invidia, virtute parva, gloria, non invidia putanda est.





conditione miserae administrandum rivatum et provinciarum: in
quibus diligentia p[er]na singularum est: negligentia vituperationum:
ubi severitas periculosa est: liberalitas impati sermo infirmitas co:
assuetudo perniciosa. pond[us] omnium familiaris: multorum animus
vacuus: varundine: oritur: blanditis: operta: venientes praetor:
expectant: praesentibus infestant: abundantia deservit. Sunt qui
quod sentiant: statim optimum est: invidiam metu non audent.

Amici



9 10 11 12 13 14 15 16
17 18 19

al d d 1

full power and

and *John + Thomas*

John + Thomas







Deepest nature hath given notwithstanding great en-
worldiness to have a marvellous good receipt of his service
of so many things if so be we can provide any thing in
of service to be neede so little commendable or praise worthy
wee presentlie stayed on things till we have a commendation
of some blessing forth & proclaimed of worthiness of his service

91

Penam arrogantia effugit nemo sua




11



as need is obnoxious to all manner of ambush & surprise:
it is lost at hand, but lieth at length: and being vented
by first furie, dieth like a booke that hath lost her spring.
Therefore men must looke before they leape: & consider
the danger before they runne into it: least as they goe
on to small losses, they come off wth losse of gaines.

Peccat penz necessario qui perinat



32

General ...
...
...
...
...

le tongue & the hand are one after the other. but the tongue is a reason saue not the
ruling of them. The tongue is also more deadly: but the hand in this is
y more dangerous: but what is the matter? It is by supposition of mis-
taking, or disagreement in the execution of the deed: whereas that of the hand
appears to be the same: for the hand is a member, & remains as a house
without the

Vix audita vocit sed litera scripta manebit

a. a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.

170
171
I do resort of yo^r good fortune coming to my knowledge, I
doubt not but take occasion hereby to praise God & rejoyce
wth yo^r freedom; hoping y^e as my affection mooveth mee to
write: so it will please yo^r to attend & remain in good
remembrance to continue mee in y^e number of true friends
wellwishes, y^e are better willing then able to see yo^r service

yo^r little sonne to be his own

Martin Billinger



A. a. B. b. C. c. D. d. E. e.
F. f. G. g. H. h. I. i. K. k.
L. l. M. m. N. n. O. o. P. p.
Q. q. R. r. S. s. T. t. V. v.
W. w. X. x. Y. y. Z. z. A. ac.

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60




All that thine Hand findeth to doe.
doe it quicklie: for there is neither
Art. Invention. Knowledge. nor
Wisdom in y^e Graue whither y^e
A b e d e f g h i k l m n o p q r s t u v w x y z

All that thine Hand findeth to do do it quickly: For there is
is neither Art, Invention, Knowledge, nor Wisdom in
the Graue

...
...
...
...
...
...
...



16

2
A a a a a b b b b c c c c c d d d d e e e e e f f f f f g g g g
g g g h h h h i i i i j j j j k k k k l l l l l m m m m m n n
n n n n o o o o p p p p q q q q r r r r r s s s s t t t t
t t t t u u u u v v v v v w w w w x x x x x y y y y z z z z z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

When an humour is Strong and predominant, it not onlie converteth
its proper nutriment, but euen that which is apt for contrarie
humours, into it owne nature and qualitie. Of like force is a
Strong and wilfull Desire, in the minde of man: For it nott
only feede vpon agreeable metions, but makes euen these rea-
sons, which are Stronge Against it, to be most for it.

Ager animus, falsa pro veris videt.

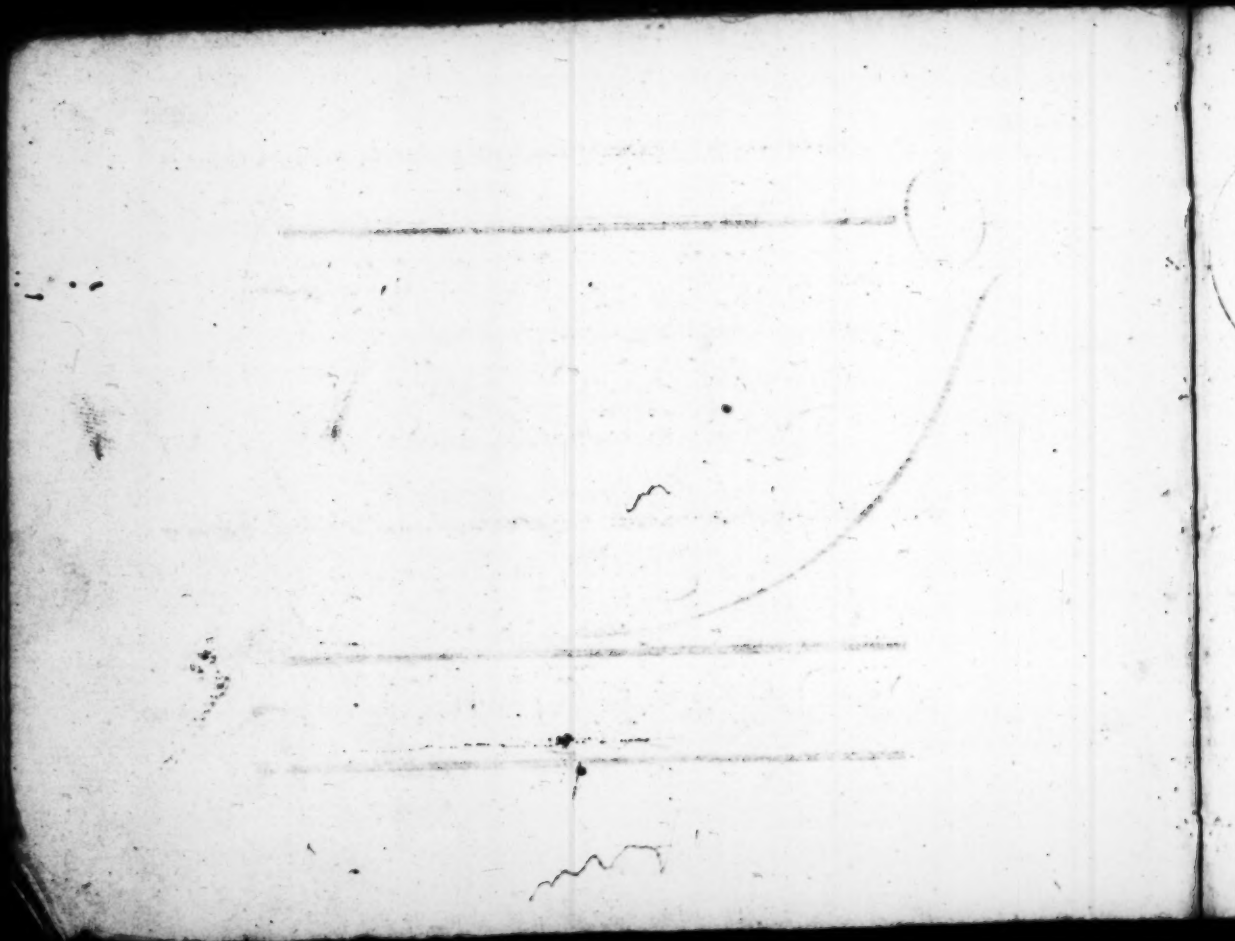
5

ut admodum scilicet gradus si alias tollat alius incidat non
nullis male herentes reliquias. ruina periculum Struere.

non asensum parat: Sic tot malis. tum

Scribendum tum fructum Studium Scri
bendi. quid dignum auribus. aut
probabile potest afferre.

Scribendi Studium. transiit. tum. perit. utroque sit



A a a a a b b b b c c c c d d d d e e e e f f f f
g g g g h h h h i i i i j j j j k k k k l l l l m m m m
n n n n o o o o p p p p q q q q r r r r s s s s
t t t t u u u u v v v v w w w w x x x x y y y y z z z z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

3333

Come annunciarom fuomo et mentre corro anteco.
et con tutto l'acqua in un letto fu con grandissimo
impeto il suo carro et scoperla so' città benco
benissimo murato ma so' si diuider in piu parti.
perdo la forza Che passato à quazzo Tognino.
Casi appunto le forze d'ue Esercito. Che.



en heurieuse. Et l'homme qui trouve sagesse
et qui abonde en prudence. Meilleure. Et l'ac-
quisition d'icelle que les marchandises d'or
et d'argent : car ses fruits sont les premiers
et les purs. A b c d e f g h i j k l m n o p q
r s t u v x y z. Et. Et.

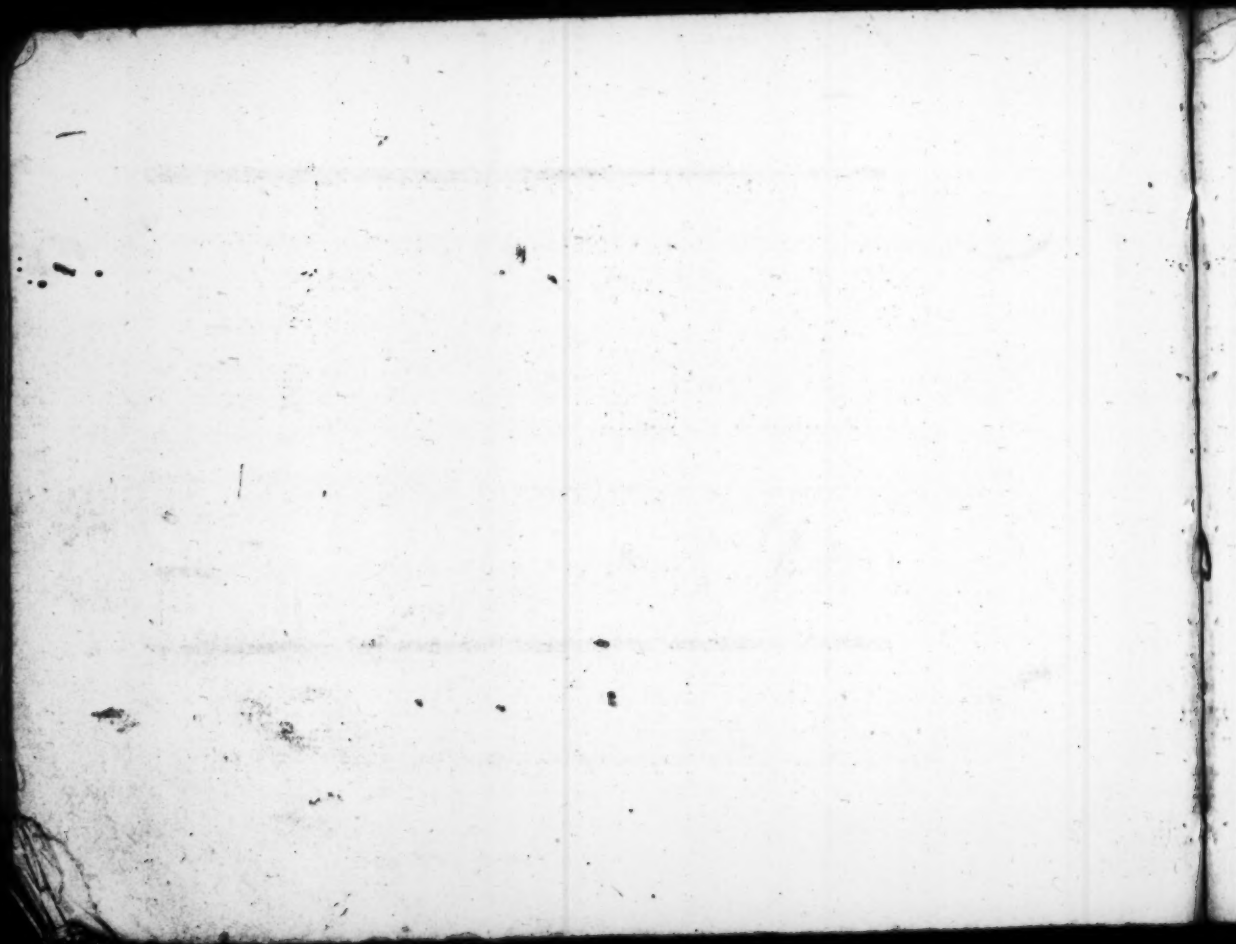
God speaking to Job asks him him —

Hast thou given the Horse strength? ~~Constitution~~
Hast thou clothed his neck with thunder? Canst thou
make him afraid as the grasshopper? the glory of
his nostrils is terrible. He paweth in the Valley and reyneth,
in his strength: he goeth on to meet the armed man.
He mocketh at fear, and is not afraid neither turneth
he back from the sword. The quiver rattleth against him,
the glittering spear and the shield. He swalloweth the
ground with fierceness & dragage neither believeth
that it is the sound of Trumpet. He saith among the
Trumpets Haba and he smelleth the battle afar off, the
thundering of the Captain and the shouting.

He that propounds a matter to his inward friend would
be wisest. He that imports a resolved business
would have it concealed. In the first case, the Coun-
sellor must unlooke his heart: in the other he must
seale up his lippes. For it is dangerous to be of a
Great mans Counsaile, and not to keepe it.

Gran silentio e gran pondo a s^{ra} Generale
He that propounds a matter should be advised. He that imports
a resolved business should have it concealed.

G. J.



X

Jacobus Dei gra Anglie & totius Britannie & Hibnie
Fidei defensor ac: Vir london salutem. Tibi
pripimus qd attacth p huiusmodi inuigilium qta
qd cum hactenus totum nob in Cantellay dya in ac:

A. a. a. B. b. C. c. r. r. S. s. S. s. E. e. e. f. f. f. ~
G. g. g. h. h. h. i. i. j. k. k. k. l. l. l. m. m. m.
N. n. n. O. o. o. p. p. p. q. q. q. r. r. r. S. s. s.
T. t. t. U. u. u. v. v. v. x. x. x. y. y. y. z. z. z.

2^d Barrels of
Herrings and many

Α. α. α. Β. β. β. Γ. γ. γ. Δ. δ. δ.
 Ε. ε. ε. Ζ. ζ. ζ. Η. η. η. Θ. θ. θ.
 Ι. ι. ι. Κ. κ. κ. Λ. λ. λ. Μ. μ. μ.
 Ν. ν. ν. Ξ. ξ. ξ. Ο. ο. ο. Π. π. π.
 Ρ. ρ. ρ. Σ. σ. σ. ς. ς. Τ. τ. τ. Υ. υ. υ.
 Φ. φ. φ. Χ. χ. χ. Ψ. ψ. ψ. Ω. ω. ω.

Οὕτω δὲ προσηύχεν ὁ υἱὸς τοῦ ἀνθρώπου, ὥστε τὸν ὅλον
 αὐτοῦ τὸν μονογενήν· ἰδοὺ σε, ἰνα πᾶς ὁ πιστὸς
 εἰς αὐτὸν μὴ ἀπολήται, ἀλλ' ἔχη ζωὴν αἰώνιον.

Madam

Our Prudence should now teach us to forget
what by our indiscretion we have committed
~~one~~ ~~step~~ toward this Wisdom I have
perceiv'd on my self to bid you fare well

Henry

Our prudence should now teach us to forget
what by our indiscretion we have committed
one ~~step~~ toward this Wisdom I have perceiv'd
on my self to bid you fare well

Henry

אֲנִי הָיוּ לִי כִּסֵּי נֶגֶן

כִּעֲשֵׂי פֶה לִי הֵשִׁיבֵנִי

הִחַיֵּנִי גִבִּי לִבִּי וְלֹא דָנִי עֵינֶיךָ וְלֹא הִדְבַּחֲךָ

בְּדָדוֹת יִבְשָׁלֵמִי יִמְלֵךְ אֵל אֲבֹתֵינוּ

יִחְיֶה נַפְשִׁי בְּנֶפֶשׁ עַל אֲנִי בְּנֶפֶשׁ עַל נַפְשִׁי

Thus have I given some vent to my sorrow, nor fear I be a foe
to repentance, so that you will may be forgiven: the
Divine laws have been broken, but much injury, as a part
injury has also been done to me and the just Judge will not
pardon that till I do

My Lord your Conscience will
help you to my Name.

D. L. Northshire

My Lord your Conscience will help you to my name
you
Northshire

Thus from the gate or entrance, I have brought you into the house; where you have seen sundry ornaments and peeces of Art: and now (if you be not weary) goe with me into one roome more, and there take a view of the implements and tooles, with which you must worke, if you meane to proue a Pen-man; and learne how you are to use and handle them. But before we enter, steppe aside with me, and I will give you notice of certaine obseruations, which are necessary to be knowne of euery one that will practise this Art.

Obseruations for Writing.

EVery one that intends either to be a Teacher of others, or a Practitioner for himselfe; ought to know that in the Art of Letters, or Writing, three things are to be obserued, *viz.*

- 1 *Ratio.*
- 2 *Modus.*
- 3 *Species.*

The former whereof, which is Reason, hath reference to the vnderstanding, and doth most of all concerne the speculative part of *Writing*.

The two latter, *viz.* the *manner* and *shape* (which of euery letter through-

Generally

throughout the Alphabet is to be observed) doth consist in the carriage of the *hand*; and these are the practise parts of *Writing*.

*Particu-
larly.*

1 *Ratio.*

First, the *Reason* of every letter must be found out; as why such a letter being made thus and thus, seemes more gracefull then being made so and so. Likewise, as for euery letter, and the least touch with the Pen, a reason must be giuen: So it is in the coniunction, knitting or ioyning together of the letters; Why the Pen must here be taken off, and why there not taken off? why the nature of this letter will admit the taking off of the Pen; and why the nature of that letter doth require the contrary. These things must be resolved to the learner, by Reason; else how shall he vnderstand to write well?

2 *Modus.*

Next, the *manner* of making every letter must be knowne too. For if a Scholer be taught to frame his letters after an ill, corrupt, and contrary way: It cannot be that he should euer write well. And although perchance some doe write sufficient and seruiceable hands, that neuer were taught the true way of framing their Characters: Yet notwithstanding what they doe, they (as we say) doe by roate, not vnderstanding, or conceiuing how to write. For I dare vndertake, that such as haue not beene rightly grounded herein, are neuer able to know or iudge of the goodnesse or badnesse of a letter. Therefore it were to bee wished, that men would reframe from these Botchers that spoyle so many, & bring vp such a multitude of Scriblers, not fit for any mans employment: and that they would

would (not standing vpon the pay, as many ignorant persons do) put their youth to such as are able to teach, and are knowne to be good Pen-men.

Lastly, as the *reason* and the *manner* of euery Letter is to be obserued: so the *shape* (which giueth *life* and *spirit* to *Writing*) must be knowne also: for 3: *Species*. therein the very substance of *Writing* consisteth.

Herein a man ought to be very wary and circumspect, concerning the carriage of his Pen: that is, that he doe not presse vpon that part of the letter which requires a fauorable touch; nor be sparing in that part which requires the contrary: for in either the *spirit* of the letter is dulled & made blockish, so that the *shape* cannot then be good.

It shall not be amisse for the diligent Practitioner, more specially to obserue these few briefe Rules concerning Writing, viz.

- 1 **F**irst, to size his *writing*, that is, to make the depth and fulnesse proportionable.
- 2 Then to obserue the *whites*, for that's a maine matter.
- 3 Lastly, to keepe an equall distance, as well betweene letter and letter, as betweene word and word.

These three being the chiefest things wherein the grace of *writing* consisteth.

In the next place I hold it necessary to set downe certaine rules for the making & holding of the *Pen*, with other things thereunto appertaining.

Observations or rules for the making of the Pen,

After you haue gotten you a good Pen-knife well edg'd & smooth'd vpon a hoane, and good second quills, either of Goose or Rauens, scraped with the backe of your knife, begin to make your pen thus :

1 First, holding your quill the right side vpwards, cut off about the third part of it flat along to the end;

2 And turning it on the backe side, cut off the very end of it aslope ; which being done it will be forked.

3 Then holding it still on the backe, make a little cut in the very midst of the quill.

4 When you haue done so, take the end of your knife if it haue a pegg, or else another quill, and make a slit vp suddenly, euen in the cut you gaue before.

ACaution. 5 Which being done, turne your quill on the right side againe, and begin to cut a little thought aboue the slit, on that side which is next your left hand, and so continue cutting by degrees, till you thinke you haue sufficiently cut that side. But herein you must be very wary you cut not off too much of the slit ; for then your Pen will be too hard, and if you leaue too much also it will be ouer-soft.

6 Then

6 Then euen against the place you beganne to cut the first side, cut the other likewise, till you haue made them both of an equall thinnesse : and then trying it by lifting vp the slit vpon the naile of your thumb, you shall see whether it be too soft or too hard : if either, bring it to a meane by adding more slit to it, if you see it to be too hard ; or by taking some away, if you perceiue it to be too soft.

Lastly, herein lies the difficultie, viz. in the nibbing of the Pen : wherein I obserue this rule, that placing it on the naile of my thumbe, or middle finger, I hold my knife somewhat sloaping, and cut the end of the nibbe, not quite off, but before my knife come off, I turne him downe-right, and so cut the nibbe cleane away, on both sides alike ; contrary to that old vulgar rule, *Dextera pars penna, &c.* Now if my Pen be to write full, I cut off so much the more of the nibbe ; if small, so much the lesse.

Observations for the holding of the Pen.

1 **H**olding your Pen betweene your thumbe, your fore-finger, and your middle-finger : viz. with the top of your thumbe, the bottom or lower part of your fore-finger, and the top or vpper part of your middle finger.

2 And let your other two fingers ioyne to the rest a little thought within them ; suffering none of your fingers with which you hold the Pen, to touch paper : for that is the proper office of the fourth and little fingers,

Note that if your quill (as many haue) haue teeth, you are to pare it on the backe thinly, to take them away. Obserue that this nibbing of the pen must be done at once though it seeme two several cuts, otherwise it will not write curranly.

Then Curled the flaming Pillows around her Head

which the strength of the others is maintained.

3 Lastly, for the right vsage of the Pen, when you can hold it; you shall obserue, that it ought to be held directly vpon the full: for that is most proper, seeing that the nib of the Pen must be cut euen, otherwise it is subiect to spatter. Howbeit I deny not, but in the fetching of any compasse, it must be held a little inclining to the left side: for so the Pen will giue full where it should, and small also where it is required.

Note, that the Pen must be held very gently in the hand, without griping, because of two inconueniences which come thereby.

ACanent. 1 The one is, that the command of hand (which otherwise by the easie holding thereof is to be attained) is hereby vtterly lost.

2 The other is, that by the griping, or hard holding of the Pen, a man is kept from a speedy dispatch of that he goes about to write: both which are maine enemies to Clerke-like writing.

M. B. his private opinion concerning Pen-manship.

1 **F**irst, it is a most absurd and hatefull qualitie, to vse any manner of botching in the Art of Writing; yea, though it be in a letter of the greatest vncertaintie.

2 Again, I am of opinion, that although in the writing of some Hands,

Then Curled the flaming Pillows around her Head

Declaracion

(as of the *Sett Secretary* and some other) it be now and then tollerable to take off the Pen in coniunction of the letters, for the more formall writing thereof: yet that in the *Facill*, but especially, in the *Fast Secretary* it is so iniurious to the perfection of Clerke-like writing, that I cannot free him that vseth it, from the imputation of a meere Botcher.

3 The like opinion doe I retaine of those, who must write euery thing that is to be performed in any reasonable fashion, and with credit, with or by a *line*: for therein they shew themselves rather Carpenters then Writers, and cannot (in the iudgement of Artists) be rightly termed good *Pen-men*.

4 Also (in my iudgement) he cannot be reputed a good *Pen-man* that is not able vpon an instant, with any *Pen, Inke, or Paper*, and in the presence of whomsoever, to manifest some skil: seeing that the rare & absolute qualitie of the Pen, consisteth not in the painting, pricking forth and tedious writings of six lines privately in a mans Study, with the best implements: but a sweet command of hand, and a certaine conceiued presumption.

5 Lastly, to vse any strange, borrowed, or inforc'd tricks and knots, in or about writing, other then with the celerity of the hand are to be performed, is rather to set an inglorious glosse vpon a simple peece of worke, then to giue a comely lustre to a perfect patterne; they being as vnnaturall to *Writing*, as a surfet is to a temperate mans body.

F I N I S.

[illegible]

Q

$$\begin{array}{r} 1953 \\ 1618 \\ \hline 135 \end{array}$$

Richard

Charles Butler

Ellis

Charles Butler

Ellis

Ellis

Ellis

Charles Butler

Ellis

Ellis

gender D Daniel

Ellis

Ellis

grove

gender

1863

Ellis

groves
glenn
grove

